

New and Gossip of the Theatrical World

Repertoire of E. H. Sothorn Establishes His Versatility; Mabel Taliaferro a Star

One of the few really notable dramatic events in Washington each season is the engagement of E. H. Sothorn. Special interest attached to Mr. Sothorn's return to the Capital this year, first, because he came without the added prestige of his delightful and gifted co-star of the last few seasons, Julia Marlowe, and his work had to be judged solely on its own merits; in the second place, because his repertoire was more diversified this year than ever before, and in the third place, because every one in Washington was anxious to see how worthy he was wearing the mantle of supremacy on the American stage, which, it is generally conceded, fell to his shoulders when Richard Mansfield died.

Mr. Sothorn opened his week in a gloomy, forbidding, but powerful drama of Slavic origin, "The Pool Hath Said There Is No God." It was a play in which there were two distinct personalities, Rodion, the student, and Bezak, the magistrate. As Rodion Mr. Sothorn embodied all the force, the fanatic earnestness and the bitterness of the Russian whose soul cries out against the existing order of things and yet whose mind cannot solve satisfactorily the problems which he believes must be handled by man. It was an admirable picture of the warped will and logic of the free-thinker. The torture endured by Rodion, who argues that vengeance is his, was depicted with almost brutal reality. The third act, in which the murderer is brought to confess his deed, was interpreted with great power and discretion. It gripped the audience with a tension which was almost painful.

The Irving play has no universal appeal. Its chief interest is for the student as it presents a faithful, clear-cut delineation of an abnormal nature.

Delightful Transition.
On Tuesday night there was a delightful transition from the morbid Rodion, to the rollicking bibulous poet and impetuous lover, Francois Villon. Mr. Sothorn interpreted the stellar role in "If I Were King" with all the romantic fervor of former days, and his audience was thrilled by the majesty of his bearing and the charm of his elocution. His naturally sympathetic voice was heard to advantage in reading the rhythmic lines of Justin McCarthy's work.

Thursday night the revival of "Lord Dundreary," which had not been seen on the American stage since 1873, was an occasion of much interest. Mr. Sothorn, as Lord Dundreary, was seen again in one of those delightful roles in which he first won general recognition as an actor of talent. The audience saw in the stuttering Englishman the same type of actor who delighted us years ago in "Lord Chumley." The Taylor play is of the old school and as a dramatic work it is of no interest, judged by present-day standards. But as the vehicle for introducing such a character as Lord Dundreary it was enthusiastically received.

Old Theatergoers Applaud.
The best evidence of the artistic worth of Mr. Sothorn's Dundreary is the fact he seems to have satisfied completely the theatergoers of thirty years ago who saw the elder Sothorn in the same role and who have voiced the opinion that the work of the son rivals that of the father. This is indeed high praise when we take into consideration the proneness of human nature to discount the merits of all products of the present day when compared with those of former times. The fact that the actor of the new school has succeeded in giving an impersonation that does not dispel the glamour with which memory has imbued the old-school actor's interpretation is an achievement of which Mr. Sothorn may well feel proud.

It may be said of Mr. Sothorn's acting that while it does not evince that intellectual power and brilliancy which

distinguished the portrayals of Richard Mansfield, there is a quality in his work which Mr. Mansfield's always lacked, sympathy and human appeal. Mr. Mansfield never permitted us to get away from the consciousness that the actor was giving a magnificent impersonation. Sothorn, on the other hand, while deficient at times in technique and in the compelling force of a gigantic will, succeeds in making his audience really feel, a something which Mr. Mansfield almost invariably failed to do.

Sothorn the Man.

To those who are familiar with Sothorn, the student and the man, his pronounced success during the past week in the several roles of Rodion, Francois Villon, Lord Dundreary, and Hamlet, is particularly gratifying. To the writer Mr. Sothorn appears in the light of a theatrical phenomenon, for he is a modest actor. During his engagement in Washington last year in discussing his then approaching visit to England he evinced a remarkable freedom from overbearing egotism, that characteristic which has come to be second nature with most of our stage folk. "I am going to England with much trepidation," he said on that occasion. "In this country I have been on the stage so long that I naturally have a certain following. On the other side, however, Miss Marlowe and I enter a field where our names are scarcely known. And while I am naturally uneasy as to the outcome, I am, nevertheless, most anxious to undertake the venture for I shall know then just what my acting is worth. I shall be judged solely for my worth, both in comedy and tragedy."

It is such actors as these, anxious really to achieve something and not merely to live by virtue of a reputation won perhaps through a single clever characterization, upon whom the stage must rely for its permanent uplift.

"Polly of the Circus."

A charming stage character was introduced to Washington playgoers Tuesday night—"Polly of the Circus." It is the occasion for no little wonderment that a play of such fragile plot and so little action could have taken such a hold on its audience as did this simple story of a child who falls in love with a minister. While the dialogue was amusing it was never particularly clever, but the simplicity of the love theme and entire absence of all theatrical devices in the development of the story was a restful innovation, and those who saw the play left the theater in a spirit of wholesome human sympathy quickened into being by the life story of Polly.

Much of the credit for the success of the entertainment is due Miss Mabel Taliaferro, whose wistful yet attractive stage presence and appealing voice, combined with an undefinable quaintness and grace of movement embodied an ideal Polly. The grief of a child, real or imaginary, misfortune is always a peculiarly pathetic sight and it was the soul of childhood which Miss Taliaferro's acting reflected with truth, unimpaired of artistic effect. Malcolm Williams gave Miss Taliaferro admirable support.

Theatergoers will learn with genuine regret that this is to be Miss Taliaferro's last stage character, for upon the conclusion of her New York season she will retire to private life, where she is known as Mrs. Frederic Thompson. But if we must lose Miss Taliaferro it is a pleasure to remember her swan-song characterization as that of the yearning for the love of an upright man. May the propitious future that unfolds to the mind's eye in the final tableau of "Polly of the Circus" be an earnest of her own future.

Flashes from the Footlights

Since Fritz Scheff has been in this country she has sat for no fewer than 720 different styles of photographs.

The Rooney sisters, at Chase's this week, are the two youngest daughters of the late Pat Rooney, the Irish comedian. They are considered among the finest fancy dancers in vaudeville.

Fred Stone, of Montgomery and Stone, says he would rather have the favorable verdict of his mother than that of all the professional critics who have seen "The Red Mill." Mrs. Stone never misses a performance of the merry musical comedy which Charles Dillingham has been running for two seasons.

The Robert Hickman School of Acting will move into its new quarters in the new Brentano building, corner F and Twelfth streets northwest, the latter part of this week. The entire fourth floor, which will be occupied by Mr. Hickman, has been remodeled so as to give him three large classrooms and a theater and stage.

An important attraction coming to the Belasco after the holidays will be the engagement of Miss Julia Marlowe, who will be seen in the title role of her new play, "Gloria." Her company will include White Whittlesey, Frederick Lewis, David R. Young, T. L. Coleman, Alice Harrington, Eugenia Woodward, and Gwendolyn Piers.

Flo Irwin, the sister of May Irwin, is billed for Chase's Christmas week. Miss Irwin is the "baby" of the family,

although she and May were in a "sisters" act with the old Howard Athenaeum show in the palmy days in Boston.

James K. Hackett, in Alfred Sutro's best play, "John Gayde's Honour," will be at the Belasco as New Year's attraction.

The character of Bates, in Meredith Nicholson's novel, adapted to stage presentation by George Middleton, will be in the hands of E. M. Holland, who comes to the Belasco Theater soon.

John C. Fisher, who gave "Florodora" and its "original" sextet to the American theatergoing public, was in Washington last week as business manager for Mabel Taliaferro in "Polly of the Circus."

Peter F. Dailey has gone back to Weber. He was one of the bright particular stars with the old Weber and Fields aggregation, and has manifestly been made to understand that he has a better chance with an "all star" than a "one star" cast.

George M. Cohan and his bride sailed yesterday for a belated honeymoon in Europe. They will be absent two months, during which time Cohan will finish a new play for himself. Upon his return he will dedicate his own theater, the Gaiety, in New York.

Virginia Harned has closed her tour in "Anna Karenina" until after the Christmas holidays. She will resume her season early in January.



No Novelties On Broadway; Holiday Spirit

By A. H. BALLARD.

New York, Dec. 14.

AS TIME wears along and the mellowing influences of Yuletide induce a philosophic mood, we are wont to count over the blessings of the present theatrical season, and we try to accept the blights with hardihood.

Take it all in all, we have had a brilliant year—one that has transixed our attention, at least, with big successes, as well as spectacular failures. Above everything, the theater has certainly maintained its position of importance, and perhaps, has advanced somewhat.

This week there have been no true openings, as we usually understand the standard to be. Ernest Novelli, the Italian actor, has brought on something new in his native tongue, with a competent company to assist him, each evening continuing his repertoire program, which was begun a fortnight ago. He commands considerable notice, and draws a goodly number of people to the Lyric at each performance, among whom are many Italians as a matter of course. His realistic portrayals of horrible predicaments, in which human beings may fall, are, to say the least, agonizing in their intensity and fidelity to detail. There is nothing he likes better than to die in any number of ways. He permanently dispels the old idea of "dying peacefully." After witnessing a few of his selections as to the manner, circumstance, and phenomena of death, the average man may readily pray to be snatched asunder, when his time comes, by a pistol-shot in the lung.

Arnold Daly's Changes.

The only other approach to an opening since last Sunday, apart from the nightly happenings at the Lyric is the activity and changes of bill achieved at the Berkeley Lyceum, where Arnold Daly, Helen Ware, and Margarete Wyckher are prominent in the casts, in various strange plays, now under the direction of Lieber and Company. Actor Daly has heralded his amusement house as the Theater of Ideas for some time, and amid a splurge and splash of talk he has attracted some ridicule and much attention. The assumption of control by the Liebers, who are successful magnates in the theatrical business, is understood to mean that there is money in ideas, in the production of new plays under the refinements of a small Lyceum, and many a Neophyte playwright is now conscious of rising hopes. The Berkeley playhouse also provides an arena for the exploitation of new talent which might not otherwise see the light of the stage, trident of the playwright order, and also among the stagefolk. Plays—one-act curtain raisers, for instance—let them be ever so good, the better they are the more the present management likes them—may be put on there, to the delight and edification of the more seriously inclined in this mixed-up town. The Berkeley is paying now, and rumor has it that it did not pay before. It is gaining a substantial clientele, and the wares it offers remind one of good music, which grows more interesting the more you hear it.

Rose Stahl Still Popular.

I was not astounded, but I was pleased (along with thousands of others), when Miss Rose Stahl found her popularity, and that of "The Chorus Lady," to have waned not the slightest bit when they returned to New York the other day, and opened again at the Hudson Theater. This city is true to its loves. If the right combination of circumstances can be once caught, and a success scored, then the city is as faithful to its once-acknowledged idols as the English people are kind to the old folks at home. This picture of a chorus girl's life, and the extremely interesting delineation of the character by Miss Stahl, has delved

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Coming Attractions.

National—"Rogers Bros. in Panama." Columbia—"The Rejuvenation of Aunt Mary." Belasco—"The Yiddish Players." Majestic—Vaudeville. Chase's—Grace Mayhew and Vaudeville. Ansonia—"The End of the Trail." Gaiety—The Behman Show. Lyceum—Edmund Hayes & Co.

Offerings of the Week At Washington Theaters

Tomorrow evening, May Robson will open a week's engagement at the Columbia Theater, in "The Rejuvenation of Aunt Mary." Miss Robson comes direct from the Garden Theater, where she scored a hit in the delightful comedy, in the quaint role of Aunt Mary, the yearning tenderness of the childless old lady rises at times to a height that is almost tragic. The play is full of bright comedy lines, novel situations, and that whole, one sweetness that appeals to everyone.

The play is from the novel by the same name, and dramatized by the author, Anne Warner, for Miss Robson. The comedy follows the original story so closely that Aunt Mary and her friends turn out to be old acquaintances. The rejuvenation, of course, is effected through her nephew, Jack, who is a modern college boy, with more spending money than is good for his soul. Aunt Mary is the chancellor of the exchequer, and although she is softened to her scapegrace relative, she draws the line when a \$15,000 breach of promise suit comes as the wind-up to a series of the nephew's misdoings. Jack is disinherited, and to ease his heart, he falls in love with Betty, the sister of his best friend. In her New York home Jack is making love to Betty, for whom the boys have prepared a birthday party, when Aunt Mary comes from the country to see the scamp. The many complications which follow are wholesomely diverting.

"ROGERS BROTHERS IN PANAMA" AT NATIONAL THIS WEEK

Fresh from their triumphant run of three months at the Broadway Theater, New York, Gus and Max Rogers will be seen in their successful musical comedy offering, "The Rogers Brothers in Panama," at the National this week.

The book was written by Sylvester Maguire and Aaron Hoffman; the lyrics by Edward Madden, and the music composed by Max Hoffman, who has contributed so many popular and tuneful melodies in the past.

The acting company is one of unusual merit. In addition to the two stars, Gus and Max Rogers, there are Marion Stanley, Flo and May Hengler, Avita Sanchez, Marion Mosby, Lottie Greenwood, Alfred Hickman, George Lydecker, Walter Ware, James A. Bliss, William Morgan, several other principals, just as prominent, and a monster chorus.

Ben Teal, one of the best known masters of stage-craft, personally supervised the production, and it is his boast that it is the best work he has ever done. With a chorus of fifty, the instruction was quite special and intended solely to develop in the young beauties every art calculated to please the most blasé.

LIPZIN YIDDISH COMPANY

AT BELASCO TOMORROW

The Lipzin Yiddish company will appear for two performances at the Belasco beginning tomorrow night. This famous organization has drawn down into the Ghetto of New York city lovers of the drama, who though they did not know the Yiddish language, were



CHORUS GIRLS WITH "THE ROGERS BROS. IN PANAMA"



GUS & MAX ROGERS IN PANAMA NATIONAL

STELLA MAYHEW FEATURE AT CHASE'S THIS WEEK

Chase's hails this week the near approach of the holiday period of polite vaudeville by an exceptionally brilliant bill comprising Stella Mayhew, assisted by Billie Taylor; the Madden-Fitzpatrick company, Gillett's Four-Footed Actors, James and Jennie Jee, Murry K. Hill, Ziska and King, the Fooney sisters, and the motion pictures of "The Veiled Beauty."

Stella Mayhew makes her debut in vaudeville after a happy experience starring in musical comedy, notably "The Show Girl." "Coming Through the Rye," and others of that kind. She will give three of her cleverest characterizations embodying her inimitable stories. "The Turn of the Tide" will be worthily played, it is promised, by the Madden-Fitzpatrick company. An animal drama, with many laughable incidents will be pantomimed by the Gillett troupe. The Lees will be seen in a wonderful waltzing wire novelty.

Vaudeville at Majestic.

A high-class vaudeville show will be the attraction at the Majestic this week. Manager Weston has arranged for seven New York vaudeville hits. The bill is headed by Prof. Tomlin, one of the cleverest musicians on the stage. Mlle. Anne is his attractive assistant. Shean and Williams, eccentric comedians, appear in their laugh provoking act, "The Discovery of Nothing." This act is said to be one of the funniest on the stage. Roberta Keene, triple voiced vocalist; Eddie Collins, in singing and dancing specialty; Prof. Parker's dog circus are also on the bill.

"The End of the Trail"

The New Academy for the week beginning tomorrow night will offer a play dealing with life out on the free, open plains where the picturesque cowboy reigns supreme, and where every man deals out law according to the code he makes for himself. The piece is termed "The End of the Trail," was written by William Joseph, an actor-writer of repute, and is presented by the Lincoln J. Carter. The story is laid in New Mexico, the locale being the old Santa Fe trail, that historic route over which countless thousands have passed on their way to the gold and

Lake of Fairies Paris Sensation

The atmosphere of the far West with its semi-tropical tints will be preserved and the characteristic garb of the half-civilized Mexicans will be maintained in their original colorings.

Yale Glee Club at the Willard.

Yale's Glee, Banjo, and Mandolin Clubs have always received a cordial welcome in Washington, and it is probable that the reception accorded them at the concert which they will give Friday night in the New Willard Hotel will be even warmer than usual. The clubs come here after an absence of two years, and are well up to the standard which has been set by former musical clubs which have come out of New Haven. The college boys have been well trained and bring with them many new and amusing songs, as well as the old songs, which are known to every old grad. Great attention has been given to the quartet, and these four men give an exhibition of "close harmony" which will take any college man back to the days he spent on the campus. There are forty-five men in the clubs. Tickets for the concert are on sale at T. Arthur Smith's, 1411 F street northwest.

Behman's Show at Gaiety.

"Behman's Show and Frank D. Bryan's Congress of American Girls" comes to the Gaiety this week under the management of Jack Singer. Principals have been selected with a view to their special talent to impersonate the Broadway stars around whom the first burlesque is written. Oscar Hammerstein, his famous tenor, Bonny, Mme. Melba, Maud Adams, Montgomery and Stone, Anna Held, Charles Bigelow, Louis Marn, and Joe Welch are the burlesqued characters in this opening part. The seventeen Hoosier Zouaves under Captain Jacob Fox are part of the Behman show, and will parade each day. The Carson Bros.' famous equilibrist and hand-balancers have been brought from Europe for this engagement.

"Jolly Girls" at Lyceum.

"The Jolly Girls Company" comes to the New Lyceum this week, with Edmund Hayes in the stellar role. Mr. Hayes will be seen in the two-act comedy entitled, "A Wise Guy," a potpourri of novelty and good-humor by George M. Cohan. Specialties will be given during the action of the comedy "The Wise Guys International Entertainers," acrobats of extraordinary merit. Miss Harriet Pelmont, the dashing soubrette, and others of the girls are May Irish, Marie Jansen, and May Sheldon.

Lake of Fairies Paris Sensation

The new ballet at the opera in Paris, called "Le Lac des Aulnes" (the Lake of the Alders), by M. Henri Matheral, has scored a great success, and is said to be a beautiful production. The composer and author tells the pretty story of a magician entrapping the little spirits of the air and the stream. The Erl King thereupon commands his subject Elfen to discover the magician's secret. Elfen, thanks to a talisman, is able to remain invisible to all except Lulla, the magician's daughter, who falls in love with the graceful little spirit. Elfen carries away Lulla. They are pursued by the magician, who finds his child in the Erl King's grotto, but cannot save her.

When the sun rises Lulla is seen floating on the lake of the elves, changed into a dragon fly and held in the arms of her lover Elfen. The music for each character is admirably suitable—bold and fantastic for the magician, light and dainty for Lulla, and bright and mischievous for Elfen. The opening bars of Schubert's prelude, and this theme is also introduced here and there in the other scenes.

ELSIE JANIS TO EAT ON STAGE CHRISTMAS

Elsie Janis has arranged to eat her Christmas dinner on the stage of the Illinois Theater, for all the merry, laughing, chaffing "Hoydens" will be playing a Chicago engagement holiday week. The details of the menu haven't been decided, but there are going to be gingerbread, Teddy-bears, Miss Janis is certain of that. Every dressing room the little Dillingham star occupies is filled as to wall space with bears, and each has a particular name. Miss Janis had some photographs taken in her New York dressing room a week or so ago, with the especial purpose of securing a striking likeness of Nicodemus, her favorite Teddy.

JULIA MARLOWE'S NEW PLAY.

The new play in which the Shuberts will present Julia Marlowe, renamed "Gloria," is by James Fagin, a young Irishman. The scenes are laid in Italy in the sixteenth century, and Miss Marlowe's role is said to furnish her with the same opportunities for the display of her comedy abilities as Mary Tudor in "When Knighthood Was in Flower."